

EVERYTHING'S ALRIGHT

Moderato



Smoothly

E
(Mary Magdalene)

B7

C#m

1. 3. Try not to get wor-ried, try not to turn on to Prob-lems that up-set you.
2. Sleep and I shall soothe you, calm you and a-noint you, Myrrh for your hot fore-head.



A

B7

E

A

B

E

A

E B7

oh don't you know Ev-'ry-thing's al-right yes ev-'ry-thing's fine And we
oh then you'll feel Ev-'ry-thing's al-right yes ev-'ry-thing's fine And we



E A B E A Bais E A B

want you to sleep well to - night Let the world turn with-out you to -
cool and the oint-ment's sweet For the fire in your head and

E A Bais E Am Em Am Bm

night If we try we'll get by so for-get all a-bout us to -
feet Close your eyes close your eyes And re-lax think of noth-ing to -

E (Apostles' Women) A B E A B

night
night
Ev - 'ry - thing's al - right yes ev - 'ry - thing's al - right yes

Rock
Em
(Judas) D C D Em D E C D

Wom-an your fine oint-ment-brand new and ex - pen - sive Should have been saved for the

Em D C D

poor _____ Why has it been wast - ed? We could have raised may - be

Em D C D Em Am D

Three hun-dred sil-ver piec-es or more _____ Peo-ple who are hun-gry.

G C Em B

peo-ple who are starv-ing They mat-ter more _____ than

B B7sus B7

your _____ feet and hair

D.S. al Coda

Coda **Rock**

Em (Jesus) D C D Em C D

Sure-ly you're not say-ing we have the re-sourc-es to save the poor from their

Em D C D

lot? There will be poor al-ways, pa-thet-ic-ly strug-gling-

Em C D Em Am D

Look at the good things you've got! Think! while you still have me

G C B Bsus B

Move! while you still see me You'll be lost— And you'll be (so)

B Bsus B

sor - ry when I'm gone

f *ff* *fff*

Light Rock

E (Mary Magdalene) B7

Sleep and I shall soothe you, calm you and a - noint you

C#m A B7 E A B

Myrrh for your hot fore-head oh then you'll feel Ev-'ry-thing's al - right yes

E A Bsus E A B

ev - 'ry - thing's fine And it's cool and the oint - ment's

E A Bsus E A B E A Bsus

sweet _____ For the fire_ in your head and feet _____ Close your

E Am Em Am Bm (Apostles' Women)

eyes close your eyes And re - lax think of noth - ing to - Close your

E A B Em A Bsus

night eyes close your eyes and re - lax Close your

Hard Rock

Repeat many times, crescendo to f then fade

E A B E A Bsus

eyes close your eyes and re - lax Close your
Ev - 'ry - thing's al - right yes ev - 'ry - thing's all right yes

HEAVEN ON THEIR MINDS

Moderate Rock tempo



(Judas) Dm

My mind is clear-er now _ at the
strip a - way _

The vocal melody for the first line of the song is written on a single staff. It begins with a rest for two measures, then enters with the lyrics. The accompaniment continues with the piano part from the introduction. The key signature remains one flat.

F G F

last myth all too well I can see where we
from the man you will see where we

The second line of the song features a change in the piano accompaniment. The right hand now plays chords (F, G, F) that correspond to the lyrics. The left hand continues with the eighth-note bass line. The vocal melody is written on a single staff.

G Dm 1.

all soon will be If you
all soon will be

The final line of the song includes a first ending bracket. The piano accompaniment continues with the same pattern as the previous lines. The vocal melody is written on a single staff. The key signature remains one flat.

2.

Je - sus! You've

Em F

start-ed to be-lieve The things they say of you You real-ly do be-lieve This

G Dm

talk of God is true And

Em

all the good you've done will soon get swept a - way

F

You've be-gun to mat-ter more than the things you say

E♭ Cm Dm E♭ Cm

Dm F Dm

lis-ten Je - sus I don't like what I see — All I ask is that you
I re - mem-ber when this whole thing be-gan — No talk of God then we

mp

G B♭ C

lis - ten to me And re - mem-ber — I've been your right hand man —
called you a man And be - lieve me — my ad - mi - ra - tion for you

F A Dm

all a - long You have set them all on fire
has - n't died But ev - 'ry word you say to - day

Bb F

They think they've found the new Mes - si - ah And they'll
Gets twist - ed 'round some oth - er way And they'll

D/A A+ A 1. Bb Dm7

hurt you when they find they're wrong
hurt you if they think you've

2. Bb Dm Bb F

lied Naz - a - reth your fa - mous son

Gm Dm Gm Dm/A

should have stayed a great un - known Like his fa - ther carv - ing wood—

A Dm Bb Gm Dm

he'd have made good Ta - blea, chairs and oak - en chests would have suit - ed Je - sus best

Gm Dm/A A Dm

He'd have caused no - bod - y harm— no - one a - larm

Dm F Dm

Lis - ten Je - sus do you care for your race? — Don't you see we must
 Lis - ten Je - sus to the warn - ing I give — Please re - mem - ber that I

G B \flat C

keep in our place? We are oc-cu-pied— have you for-got-ten how put
want us to live But it's sad to see our chan-ces weak-en-ing with

f

B A Dm

down we are? I am fright-ened by the crowd For we are
ev-'ry hour All your fol-low-ers are blind Too much

F Dm/A A+ A

get-ting much too loud — And they'll crush us if we go too
heav-en on their minds — It was beau-ti-ful but now it's

mp

B \flat Dm7 B \flat Dm

far —

B \flat F Gm Dm Gm Dm A Dm

R.H.

B \flat F Gm Dm Gm Dm A *D.S. al Coda*
Dm

R.H.

Coda

B \flat Dm Bbmaj 7

sour Yes it's all gone sour

ff

Repeat and fade

Dm B \flat Dm

Ah ah ah ah

dim. poco a poco

HOSANNA

Moderately slow

(Crowd) G

D

G

Ho - san-na Hey - san-na San-na San-na Ho San-na

mf *f*

This system contains the first two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is 'Moderately slow'. The first staff has a 'Crowd' marking above it. The piano part begins with a mezzo-forte (*mf*) dynamic and then moves to forte (*f*).

Bb

Eb

Ebm

Em

Hey San-na Ho San - na Hey J C J C wont you smile at me? San-na

This system contains the second two staves of the musical score. The vocal line continues with the lyrics 'Hey San-na Ho San - na Hey J C J C wont you smile at me? San-na'. The piano accompaniment features a series of chords and moving lines in both hands. The dynamics are not explicitly marked in this system.

Cm

Ab

D

G

(Catalepsy)

Cm

B/F#

Ho San-na Hey Su-per - star Tell this rab-bie to be qui-et we an-

mf

This system contains the third two staves of the musical score. The vocal line continues with the lyrics 'Ho San-na Hey Su-per - star Tell this rab-bie to be qui-et we an-'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking. The system concludes with a 'Catalepsy' marking, indicating a moment of musical stillness or a specific performance instruction.

Cm B/F# Bb B(b5) Bb G

tic - i - pate a ri - ot This com - mon crowd is much too loud Tell the

Cm B/F# Cm B/F#

mob who sing your song that they are fools and they are wrong They are a

Bb B(b5) Bb G (Crowd) C G

curse, they should dis perse Ho - san - na Hey - san - na

C Eb Eb6 Eb Ab

San na San na Ho San - na Hey San - na Ho San - na Hey

Abm Am Fm Db G C

C J C you're al - right by me San - na Ho - San - na Hey Su - per - star

(Jesus) G D G Bb F

Why waste your breath mean - ing at the crowd? Noth - ing can be done to stop the

Ab Gm Dm A

shout - ing If ev - ry tongue was still the noise would still con -

D A D A D D/C Bm D7/A

tin - ue The rocks and stones them - selves would start to sing:

Slowly and majestically

(Crowd with Jesus)

G D G B \flat B \flat B \flat

Ho san - na Hey - san - na San - na San - na Ho San - na Hey San na Ho San -

ff

E \flat E \flat m Em

na Hey J C, J C won't you fight for me? San na

Cm A \flat D G D7

Ho San - na Hey Su - per star

f

G Am D7 G

accel

I DON'T KNOW HOW TO LOVE HIM

Slowly, Tenderly and Very Expressively



D Mary Magdalene **G D G D G G6 G**

I don't know how to love him What to do how to

mp

The first vocal line is written in the treble clef with a key signature of one sharp. The piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

D/A A D/F# A D A

move him I've been changed yes real-ly changed In these

The second vocal line continues the melody. The piano accompaniment remains consistent with the first system, providing a harmonic foundation for the vocal line.

F#m1 Bm F#m7 Bm G D/F# Em D

past few days. when I've seen my self I seem like some - one

The third vocal line concludes the phrase. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Asus (no G) A D G D G D
 else don't know how to take this

G G6 G D/A A D/r# A
 I don't see why he moves me He's a man he's just a

D A F#m7 Bm F#m7 Bm
 man And I've had so man-y men be-fore In

G D/F# Em D Asus (no G) A G D/F# Em? D
 ver - y man - y ways He's just one more

G F#7

Should I bring him down — should I scream and shout —

mp *cresc.* *poco* *a* *poco*

Bm Bm/A G D/A C

— Should I speak of love — let my feelings out? — I nev-er thought I'd

ff

G D G D/F# Bm

come to this what's it a bout? —

f *dim.* *poco* *a* *poco*

A9sus (no G) A D C D G D

Don't you think it's rather fun my
Yet if he said he loved me

mp

G G8 G D/A A D/F# A

I should be in this po - si - tion? I'm the one who's al - ways
I'd be lost I'd be fright - ened I could - n't cope just could - n't

D A F#m7 Bm7 F#m7 Bm7

been cope So calm so cool no lov - er's fool
I'd turn my head I'd back a - way I

G D/F# Em D A9sus (no G) A G D/F# Em7 D 1.

Run - ning ev - 'ry show He scares me so
would - n't want to know He scares me

2. D G D/F# Em7 D G D/F# Em7 D

so I want him so I love him so

I ONLY WANT TO SAY (GETHSEMANE)

Moderato, not too fast



(JESUS) $B\flat m$ $B\flat m/A\flat$ $B\flat m/G\flat$ $B\flat m/F$ $E\flat m$ $E\flat m/D\flat$ $E\flat m/C$ $E\flat m/B\flat$

I on-ly want to say If there is a way

The piano accompaniment for the first vocal line consists of two measures. The right hand plays a series of eighth notes in a descending pattern, starting on G4 and ending on E3. The left hand plays a series of eighth notes in an ascending pattern, starting on E2 and ending on G3. The tempo is marked 'Moderato, not too fast'.

$A\flat$ $A\flat sus$ $A\flat$ $D\flat sus$ $D\flat$ F $F+$ F

Take this cup a - way from me for I don't want to

The piano accompaniment for the second vocal line consists of two measures. The right hand plays a series of eighth notes in a descending pattern, starting on G4 and ending on E3. The left hand plays a series of eighth notes in an ascending pattern, starting on E2 and ending on G3. The tempo is marked 'Moderato, not too fast'.

$B\flat m sus$ $B\flat m$ $G\flat$ $B\flat m/F$

taste its poi-son Feel it burn me, I have changed I'm

The piano accompaniment for the third vocal line consists of two measures. The right hand plays a series of eighth notes in a descending pattern, starting on G4 and ending on E3. The left hand plays a series of eighth notes in an ascending pattern, starting on E2 and ending on G3. The tempo is marked 'Moderato, not too fast'.

C7 F F+ F7 F Bbm Bbm/Ab Bbm/Gb Bbm/F

not as sure — As when we start ed Then I was in - spired

Ebm Ebm/Db Ebm/C Ebm/Bb Ab Absus Ab Dbsus Db

Now I'm sad and tired Lis-ten sure - ly I've ex-ceed-ed

F F+ F Dbm sus Bbm Gb

ex-pec-ta-tions Tried for three years seems like thir-ty

Ebm/F F Bbm

Could you ask as much from an-y oth-er man?

Bbm Ab Gb F Bbm Ab

But if I die See the sa - gu through and do the

Gb F Bbm Ab Gb F

things you ask of me Let them hate me hit me hurt me nail me to their tree

Bbm Eb7 Bbm Eb7

I'd wan - na know I'd wan - na know my God I'd wan - na know I'd wan - na know my God

Bbm Eb7 Bbm Eb7

I'd wan - na see I'd wan - na see my God I'd wan - na see I'd wan - na see my God

Bbm Ab Gb F Bbm Ab

Why I should die Would I be more noticed than I

Gb F Bbm Ab Gb F

ev-er was be-fore? Would the things I've said and done_ mat-ter an-y more?

Bbm Eb Bbm Eb

I'd have to know I'd have_ to know my Lord I'd have to know I'd have_ to know my Lord

Bbm Eb7 Bbm Eb7

I'd have to see I'd have_ to see my Lord I'd have to see I'd have_ to see my Lord

Cm F7 Cm F7

If I die what will be my re-ward? If I die what will be my re-ward?

Cm F Cm F

I'd have to know I have to know my Lord I'd have to know I'd have to know my Lord

Voca.: *ad lib.*

Cm Bb Ab G Cm Bb Ab G

Why should I die? Why should I die?

Cm Bb Ab G

Can you show me now that I would not be killed in vain?

Cm Bb Ab G

Show me just a lit - tle of your om - ni - pres - ent brain

Cm Bb Ab G

Show me there's a rea - son for your want - ing me to die You're

Cm Bb Ab G

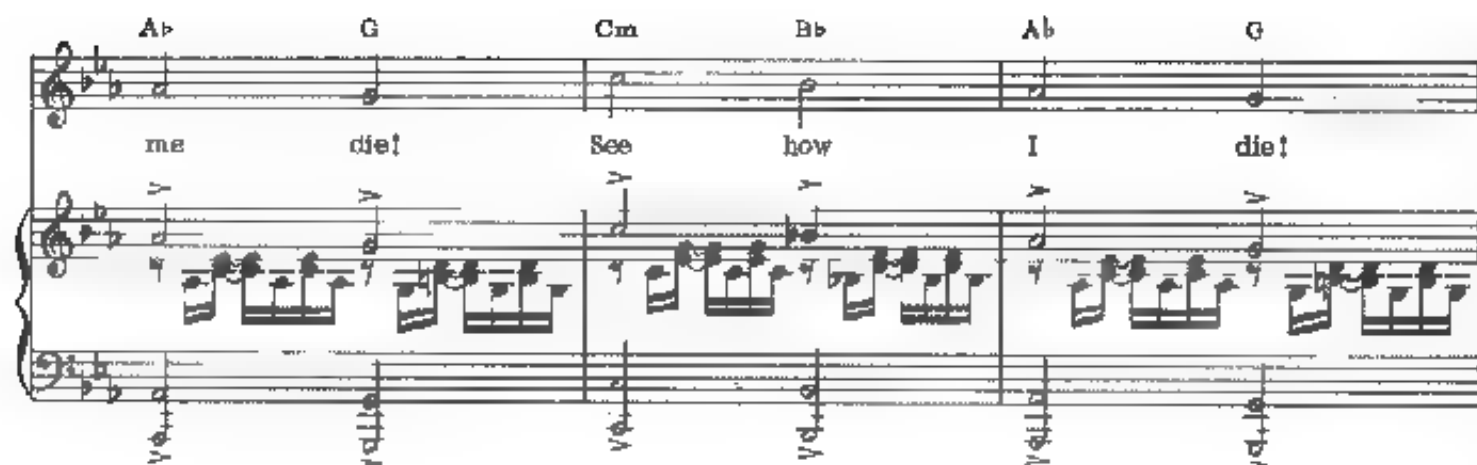
far too keen on where and how and not so hot on why

Cm Bb Ab G Cm Bb

Al - right I'll die! Just watch

Chords: A \flat G Cm B \flat A \flat G

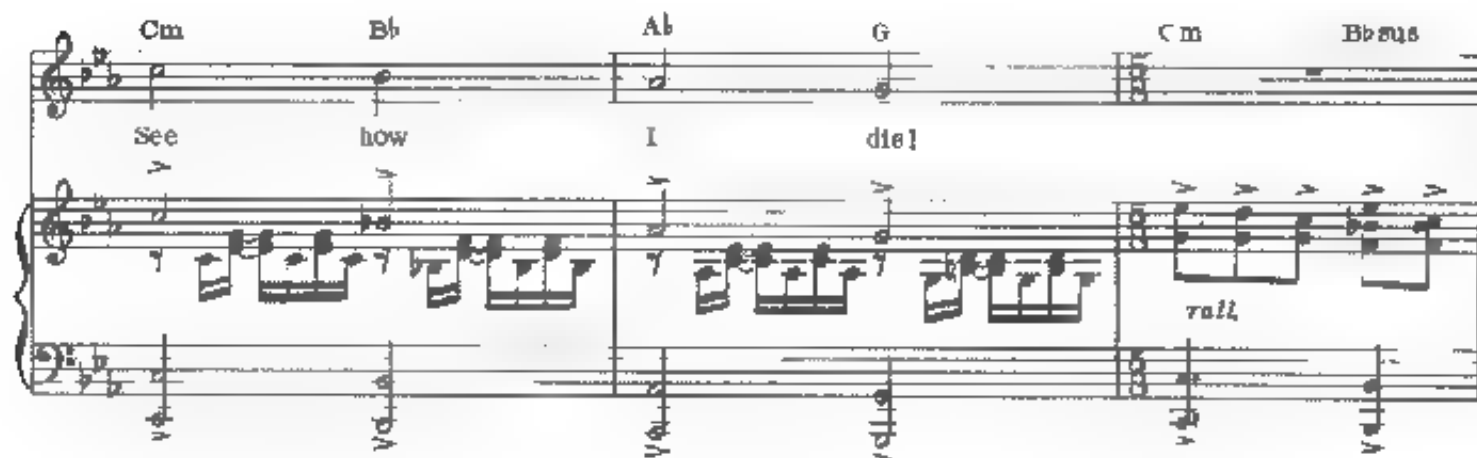
Vocal line: me die! See how I die!



Chords: Cm B \flat A \flat G Cm B \flat sus

Vocal line: See how I die!

Piano accompaniment: *rall.*



Tempo: A little slower

Chords: A \flat G Cm B \flat sus A \flat G Cm B \flat sus A \flat G



Chords: Cm B \flat sus A \flat G Cm B \flat sus A \flat G



Chords: Cm B \flat sus A \flat

Tempo: Tempo I

Chords: Cm

Dynamic: *mp*

Text: Tacet



Cm Cm/B \flat Cm/A \flat Cm/G Fm Fm/E \flat Fm/D Fm/C

Then I was in - spired Now I'm sad and tired

mp

B \flat B \flat sus E \flat sus E \flat G G+ G

Af - ter all I've tried for three years seems like nine - ty

Cm A \flat Cm/G

Why then am I scared to fin - ish what I start - ed

p

D7 D7-9 G Majestically Cm Cm/B \flat

What you start - ed — I did - n't start it God thy will is

mf

Cm/Ab Cm/G Fm Fm/Eb Fm/D Fm7/C

hard But you hold ev - 'ry card

Bb Bbsus Eb sus Eb G G+ G

I wil. drink your cup of poi - son nail me to your

Cm Ab Cm/G

cross and break me Bleed me beat me Kill me take me

G7 G+ G7 G7sus G7 Ab Fm G7sus Cm

now be - fore I change my mind

rall

KING HEROD'S SONG

Moderato, ad lib

F#m F#m/E D A

Je - sus I am o - ver - joyed to meet you face to face

mp
Colla Voce
p

F#m F#m/E D A

You've been get - ting quite a name all a - round the place —

F#m C#m D A

Heal - ing crip - ples rais - ing from the dead And

D A/C# Bm A D A/C# Bm7 E7

now I un - der - stand you re God at least that's what you've said. So

Moderato, Ragtime style

A B7

you are the Christ_ you're the great Je - sus Christ_
 you are the Christ_ you're the great Je - sus Christ_

E6 (F#3) E A Tacet

Prove to me that you're di vine_ Change my wa - ter in - to wine_ That's
 Prove to me that you're no fool_ Walk a - cross my swim-ming pool_ If you

A B7

all you need do_ and I'll know it's all true_
 do that for me_ then I'll let you go free_

E6 (no B) E7 E6 (no B) E9 A

C'm - on King of the Jews
C'm - on King of the

F#m F#m/E D A

Je - sus you just won't be - lieve the hit you've made 'round here

F#m F#m/E D A

You are all we talk a - bout the won - der of the year—

F#m C#m D A

On what a pit - y if it's all a lie

D A/C# Bm A D A/C# Bm7 E0 *D.S. al Coda* E7

Stil.. I'm sure that you can rock the cyn-ies if you try _____ So

Coda A F7 Gm Gm/F

Jawa, _____ I on ly ask things I'd ask

Eb Bb Gm Gm/F

an - y su - per - star What is it that you have got that

Eb Bb Gm Dm

puts you where you are? _____ I am wait ing yes

G5 (no D) B/G G7 Tacet

Get out you king of the, (Shout) get out, —

G6 (no D) B/G G7

(Sing) get out you King of the

C D7

Jews! (Shout) Get out you King of the Jews!

G7 C

Get out — of my life!

C7 F6 (no C) F7 F6 (no C) F9 Bb

you take so long?— C'm-on King of the Jews.

Slowly, Dramatically

G D7 G7 C D7

Jey! Aren't you scared of me Christ?— Mis-ter Won-der-ful Christ!—

G6 (no D) G C Tacet

You're a joke you're not the Lord— You're noth-ing but a fraud—

accel.

Moderato, Ragtime style

C D7

Take him a-way— he's got noth-ing to say!—

PILATE'S DREAM

Moderately slow



Bbm Ebm Ab7

kind I asked him to say what had hap-pened

R.H.

Bbm Cb F7 3 F7+

How it all be-gan I asked a gain — he

p

Gb Ebm6 F7 Bbm

nev-er said a word As if he had-n't heard

R.H.

Bb Bb7 Ebm

And next the room was full of wild and an-gry men

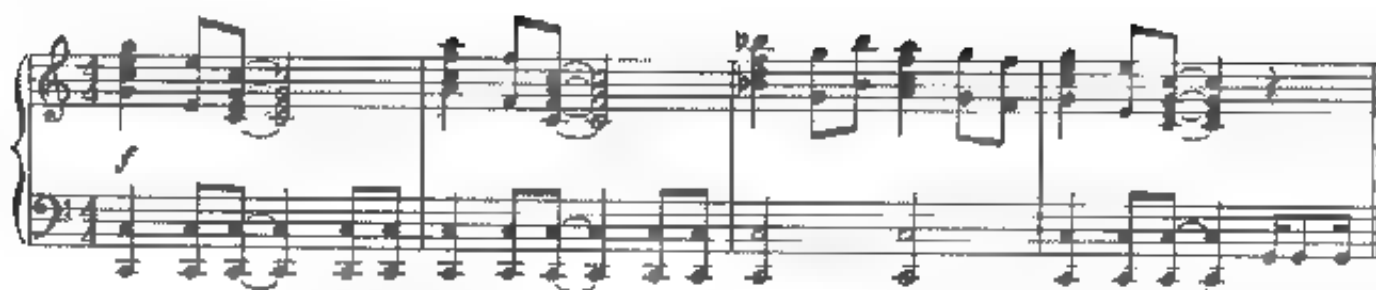
Ab Ab7 Db *tacet* Db

They seemed to hate this man — they fell on him and then They

dim.

SUPERSTAR

Maestoso



Moderato (Freely — 'Soul' style)

(Voice of Judas)

C7 Eb F7

Ev-'ry-time I look at you I don't un-der-stand ... Why you let the things you did get
Tell me what you think a-bout your friends at the top ... Who d'you think be-sides your-self's the

mp-mf

C7 Eb

so out of hand — You'd have man-aged bet-ter if you'd had it planned —
pick of the crop? — Bud-dah was he where it's at? Is he where you are? —

F7 C7

Why'd you choose such a back-ward time and such a strange land? —
Could Ma-hom-et — move a moun-tain or was that just P R? —

C7 Eb

If you'd come to - day you would have reached a whole na - tion
 Did you mean to die like that? Was that a mis - take or

F7 C7 Gm7 C7 (Choir) C (Don't you get me

Is - rael in 4 B C had no mass com - muni - ca - tion
 Did you know your mess - y death would be a re - cord break - er?

C (wrong) (Don't you get me F7 (Don't you get me (Don't you get me

Don't you get me wrong Don't you get me - wrong -

F7 (Don't you get me C (I on ly want to

Don't you get me wrong .. Don't you get me wrong -

C7 (know) I On-ly want to know now (I on-ly want to know now)

On-ly want to know__ On-ly want to know__

F7 (know) (I on-ly want to know now) F7 (know now) Hold C

On-ly want to know__ On-ly want to know Je - sus Christ__

F Bb F C

Je - sus Christ__ Who are you? What have you sac - ri - ficed?__ Je - sus Christ

F Bb F C

Je - sus Christ__ Who are you? What have you sac - ri - ficed? Je - sus Christ

F B \flat F C

Su - per-star_ Do you think you're what they say you are?_ Je - sus Christ_

F B \flat F 1. C C E \flat F F \sharp dim C

Su - per-star_ Do you think you're what they say you are?_

C E \flat F F \sharp dim C E \flat F F \sharp dim C C (Tacet) 2. C

say you are?_

C F B \flat F C (Repeat and Fade)

Je - sus Christ_ Su - per-star_ Do you think you're what they say you are?_

THE LAST SUPPER

Moderato



(Apostles)

G

D

Em

G/D

Look at all my trials and trib - u - la - tions _____

p-mp-pp

C

Gsus/B G/B

Am

D

Sink - ing in a gen - tle pool of wine _____

G B7/F# Em

1. 3. Don't dis - turb me now I can see the
 2. What's that in life bread it's gone to my

G7/D G9/D G7 G9 C C6 Cmaj7 D9

an - swers Till this eve - ning is this morn - ing life is
 head Till this morn - ing is this eve - ning life is

G D7 G

fine Al - ways hoped that

D Em G/D

I'd be an a - pos - tle

3rd time - gradually fade out

C Gsus/B G/B Am D

Knew that I would make it if I tried _____



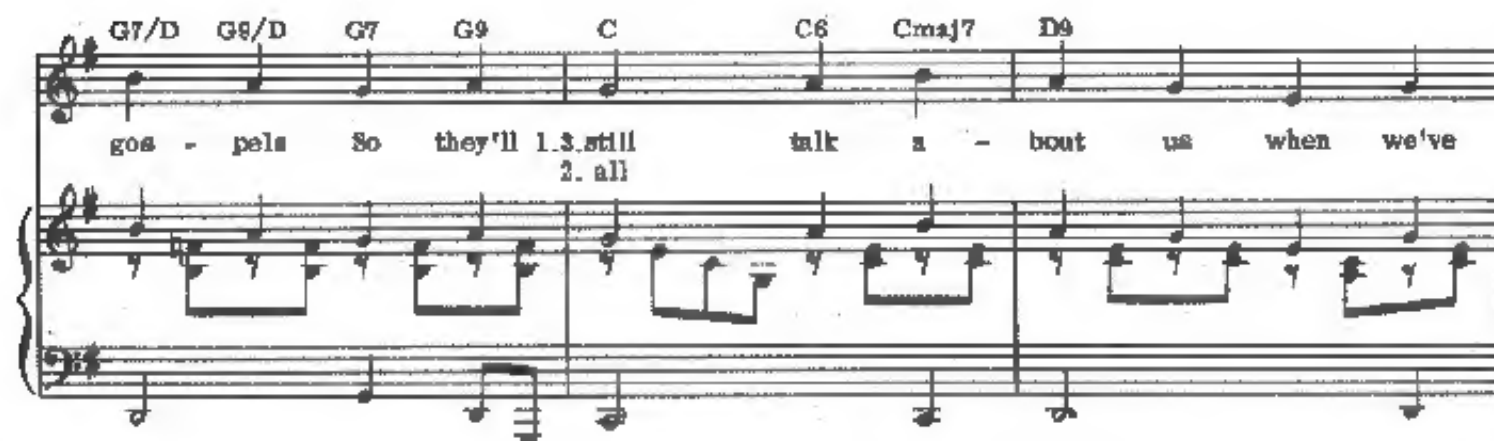
G B7/F# Em

Then when we re - tire we can write the



G7/D G#7/D G7 G9 C C6 Cmaj7 D9

gos - pels So they'll 1. still 2. all talk a - bout us when we've



1. 2. 3. G D7 D7 G

died _____ died _____

rall.

